

WALLINGFORD'S NEW PRAISES UPON HIS RETURN HERE

Cohan and Chester Comedy Again Well Received at National.

The combination of George M. Cohan and George Randolph Chester in the form of a comedy by the name of "Get-Rich-Quick Wallingford," returned to the New National Theater last night. All the best of the author and his amused periodical readers with this Wallingford tales, and of the playwright, who knows good substance for a comedy when he sees it in print, are brought together in the play at the National.

For sure, keenly interesting comedy that would better be called farce, Wallingford is a fine type. The plot is of the same stamp that every reader of Chester knows, the kind of a game which Commissioner Randolph is trying to make impossible of successful operation in real life in the District, through the passage of the blue sky law. The setting and execution are of the "never rest" kind, with which Cohan insists on his productions.

Wallingford, and does most of the work, of course, William H. Boyd plays "Blackie" Daw, as it is supposed to be played, Francesa Ring has the part of comedian stenographer, who later becomes Mrs. Wallingford. Carolyn Gordon was playing as a singer, and Mr. Jenkins makes an interesting part of the bus driver.

CHASE'S

Nat Willis, the only and original "come back," is making his annual visit to Chase's home of polite vaudeville, and the happy tramp is making them laugh as he always does. Willis is one comedian who does not have to depend on a new repertoire of jokes each year. It's the way he tells them that proves his worth as the king of entertainers. He has a new invoice of songs for this year and his parodies on the popular songs of the day are a treat to the best of which is, "Alexander's," etc., etc. The reception accorded Mr. Willis must have been very gratifying to the popular comedian.

La Titcomb, who, by the way is Mrs. Nat Willis, presents a novelty equestrian act and shared in the popularity of the preceding act. Beautiful costumes and electrical effects add a brilliancy to the posings. She is an excellent singer and the entire act is very spectacular.

The Five Nosses, of musical family fame, presenting a sketch, which serves to prove their versatility, entitled, "In Old Seville." The act opens with the quintet as street musicians in Seville and a medley of Spanish and Italian airs are given on mandolins and guitars. Selections from "Rigoletto," on saxophones follow, with a string trio and a concert band. The act concludes with a medley of popular airs on brass instruments.

Roselland Coghlan and Company appear in a playlet, "The Ostrich and the Granger," by Edgar Allen Wood. Henry Clive and Miss Sturges present an entertaining travesty on magic and mystery. Al Brown and Gertrude Moulton have a pleasing songset, and The Rials, in a good acrobatic act, complete the bill.

GAYETY

Pat White and the Vanity Fair company, presenting a two-act musical skit entitled "Suffering Suffragettes," entertained two large audiences at the Gayety yesterday. While White heads the company he has a capable assistant in Bob Van Osten. They play the part of two escaped convicts masquerading as a German band and his valet and brought forth screams of laughter by their funny actions.

The principal feminine roles are well handled by Rose Stevens, Helen Nelson and Cella Armstrong. A big chorus of pretty girls who can sing and dance are attractively costumed and materially in making the show a success.

In the olio are the four Armstrongs, in a clever bicycle act; Bowman Brothers, in "Blue Boys"; Pat White, in a monologue, and the Busch-Devereux with a novel musical offering.

LYCEUM

"The Girls From Missouri," a two-act musical comedy, is the attraction at the New Lyceum this week. Frank Murphy and Fred Russell are the comedians, and are given many opportunities to appear as funmakers. Bobby Harrington and Herbert Terry gave several good song numbers.

Edna Mull was the star attraction of the performance, and her appearance throughout the show always was met with applause. George and Edna and Mildred Cost were among the other girls whose work is worthy of mention.

CASINO

A well balanced program was presented at the Casino last night. It is filled with good things from start to finish. The three Lows, novelty athletes, are first on the bill. Their act consists of some clever trapeze performance filled with humor. Pietro and his piano-acrobatic, are exceptionally good. After playing some musical selections, they finish with the more popular "rags," and, of course, wins favor with the whole house.

George Primrose and his dancing boys are another strong feature, with the Southern songs and dances. They carry some realistic scenes.

Laurie Ordway, the suffragette, comes right out and tells you the real purpose of women and their rights here on earth. Her costume and "make-up" are in harmony with her sentiments. Althea does some clever mind-reading stunts, calling people by name and answering their questions, and she also stated the next President would be a Democrat. The moving pictures are good.

HOWARD

A capacity audience greeted "My Friend From Dixie" at the Howard last night. The production is a musical comedy in three acts, headed by J. Leubrie Hill, who is ably assisted by Richard Shelton and Will Brown. The show was seen here some time ago, and, judging by the hearty manner in which the old favorites were applauded, the offering has lost none of its popularity.

A well-trained chorus, catchy music, and attractive scenery added much to the production.

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Julia Murdock Revels in Melody Of Sullivan's Tuneful "Pinafore"

"We sail the ocean blue, and sing a beauty: We're sober men and true, And attentive to our duty. When the sails whistle free over the bright blue sea, We sit at anchor we ride on the Portsmouth tide. We have plenty of time for play."

Thus sang the opening chorus—a mile chorus, too—at the Belasco last evening, and a capacity audience which also "had plenty of time for play," settled back expectantly as the opening notes of Gilbert and Sullivan's tuneful "Pinafore" came from the violin and brasses of an augmented orchestra.

Last week I commented on the fact that Shakespeare had most certainly not lost a whit of his popularity—this week, and from the same theater, I will remark that the theatergoers of Washington, have lost not a particle of their love for "real" music, the kind which is tuneful but not vulgar, catchy but not reminiscent, pleasing but not accompanied by manifestations of the terpsichorean art which makes one long to be elsewhere.

The life of the Gilbert and Sullivan operetta, "Pinafore," the "Pirates of Penzance," "The Mikko," et al.—may be somewhat shorter than that of the Shakespearean dramas, but as long as the vogue for popular music lasts, as long as people love clean comic opera, so long will the compositions of the talented Englishmen continue to delight, please, and entertain audience after audience.

The present tendency of "musical comedy" as used in contradistinction to "comic opera," is perhaps, never better presented than in the production of "Pinafore" at the Belasco this week. Here is a musical performance which violates one of the oldest rules of the present craft by opening with a male chorus, which has no "pony ballet," which dispenses with all big ensemble numbers put on solely for the purpose of viewing the physical charms of the female portion of the chorus, or for the purpose of showing the color schemes of the producer, and which is not introduced as an excuse for the exploiting of a beautiful figure, a dazzling dress, a ten-million-dollar chinchilla coat or a Parisian turkey-trot.

Comic Opera That Is Comic Opera.

Here is a comic opera which is a comic opera (in the best use of both words), with music which is delightful and words which keep one straining one's ears in order not to miss a single bon mot. There is only one word to describe the performance, and that is "great."

Produced for the first time in London May 25, 1878, "Pinafore" like Shakespearean farces, has lost none of its pungent satire, and its quips are appreciated just as easily today as when written, thirty-four years ago. True, some of the slang is a bit antiquated, but, as most of that occurs in the songs—particularly of Little Buttercup—it is not so noticeable. All the lines, songs, and business included in the present revival are guaranteed by the Messrs. Shubert, Brady and Arthur, to be the "bona fide original," and last night's audience—some of whom remembered the first "Pinafore" production in this city—were enthusiastic in their appreciation of the production and the manner in which the atmosphere of the piece had been retained.

And, speaking of the audience, only one who was there could have appreciated the looks of rapture on the old faces as the half-forgotten songs and somewhat vaguely remembered jokes came to light, one after the other. From the first row of the balcony, the chorus to its fall on the famous "For He's an Englishman" there was a rapid

succession of harmony, beautiful stage pictures, hearty laughs, and enthusiastic applause.

"Pinafore" probably would not "get by" if it were written nowadays, because there is no role in it. (It would also probably be dubbed "The Girl and the Gunboat" were it the output of one of the present-day schools of operatic producers.) The roles of the Rt. Hon. Sir Joseph Porter, C. B. C.; Captain Corcoran, Ralph Rackstraw, and Dick Deadeye, among the male portion of the cast, and Little Buttercup and Josephine, in the female portion, all present opportunities for work of the highest order, both as regards singing and acting.

Many Thanks Are Due the Producers.

Many thanks are certainly due Messrs. Shubert, Brady and Arthur for securing for Washington such a splendid male aggregation of singers for the leading roles. George McFarlane, Arthur Aldridge and Eugene Cowles form a trio which would be hard to surpass and last night's audience could not get enough of number of their songs, notably McFarlane's "Fair Moon, to Thee I Sing," Aldridge's "Light of My Life, Farewell," and Cowles' "For He's an Englishman." The last named number had to be repeated three times while the series comic trio between De Wolf Hopper as Dick Deadeye, Richard Temple as Sir Joseph and Arthur Aldridge as Sir Joseph, had to be repeated until the singers wore out the music.

In addition to these numbers, the audience also busily received, "The Ruler of the Queen's Nave," "Refrain, Audacious Tar," and "Which of You Shall My Poor Heart Obey?" Indeed, when I come to think, there wasn't a single number that didn't strike the fancy of the audience to a greater or lesser extent, but it was noticeable that the male numbers were far more favorably received than were those delivered by the feminine portion of the cast.

This, to a large degree, was due to the superiority of the male singers, the women being rather out of place. Miss Elsa von Bostel's Josephine, while good in the lower registers, left much to be desired when she attempted to sing notes while Marion Ford's Hebe was not nearly as good as it might have been. Having seen both Marie Cabell and Fay Templeton as Little Buttercup, Viola Gillette, most of whom is just padding, was not as funny nor as good a singer as she otherwise would have been. Her two songs, however, were well received.

Hopper Carries Off The Greatest Applause.

But it remained for DeWolf Hopper to carry off the lion's share of the evening's honors with his unique, characteristic impersonation of the villainous Dick. His make-up, which was beyond criticism, his eccentric actions, and his general air of liveliness added much to the evening's enjoyment, while the Sir Joseph of Richard Temple, compared favorably to that of Robert Graham, said to have been one of the best who ever essayed the role.

In addition to the principals, the chorus, so essential in all the G. & S. pieces, showed the effects of their long drilling and competent selection of male voices were excellent, while the "sisters and cousins and aunts" were the fortunate of Richard Temple and his voices. The one stage set, the deck of the "Pinafore," was very well built up, a semi-circular back adding much to the attractiveness thereof.

In its entirety it may be said that "Pinafore" like good wine, has improved with age and that the selection of the Belasco surely lives up to the best traditions of the piece, both from an artistic and laugh-producing standpoint.

JULIA MURDOCK.

"Get-Rich-Quick Wallingford," at the New National will be reviewed tomorrow by Miss Murdock.

One of the best, if not the best, company of actors and actresses that has appeared at the Academy Theater this season, last night presented a brilliant new production of Bartley Campbell's American play, "The White Slave."

The return of this drama, which was popular years ago, was greeted by an audience that filled the auditorium and balconies. While it is true that many in the audience misconstrued the title of the play and attended through curiosity, still they soon were made to forget any dissatisfaction by the splendid acting of Miss Grace Atwell in the title role and her supporting company.

A troupe of pickaninnies appeared frequently in the first few tableaux and their mirthful melodies and buck dancing won continued applause. Seven tableaux were required in the action of the play and each scene proved thrilling. The story told is how Judge Hardin, to protect the honor of his name, forces the nature of his daughter to be reared as an octoroon in slavery. Upon his death he left papers to free her and endow her with an annuity. The young Kentuckian, played by Edwin Morand, who is intrusted to carry out the terms of the will, mortgages the estate, before the freedom papers are recorded, and little Lisa is sold to the owner of a Mississippi estate, William Lacy, a role acted in a capable manner by William H. Ferris. The craftiness of a plebeian lawyer paves the way for the dashing white lover of the supposed slave to claim the bride without stigma.

The stage setting in each tableau is realistic and the illusion of the action is perfect and won spontaneous applause last evening.

Friday night there will be held a buck and wing dancing contest.

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GEORGE EVANS AND MINSTRELS SCORE AT THE COLUMBIA

Dancing and Singing Features of Mirth-Provoking Entertainment.

George Evans and his "Honey Boy Minstrels" entertained at the Columbia last night, giving a clean-cut, snappy, tuneful, and mirth-provoking minstrel show that was applauded by a large audience. The entertainment consisted of a series of songs, a comedy of "vaudeville" acts in between, there being the regular blackface dress suit first act, in a pretty setting entitled the Wistaria Bower; a good dancing act called "Moonlight on the Bayou," and a race track playlet, written by George Evans himself, entitled "The Dixie Derby."

John King, Sam Lee, Lew Gilmore, Jack Cane, and Vaughn Comfort, the last as interlocutor, got off some excellent jokes during the first part, some of them time-honored, but none the less funny on account of the way in which they are told, while Charles Crossman, James McElman, the Irish tenor, and Master George Koty have some good songs.

The second act, "Moonlight on the Bayou," furnished some excellent dancing by members of the company in dancing carnival, with soft-shoe dancing by Thomas Hyde a feature.

As if working up to a climax, Honey Boy Evans now made his appearance, and, after greeting the Australian Boy Scouts, who occupied the four upper boxes, he launched forth in a discussion of various topics of the day. Of course, he made a hit, but his monologue could not compare as a laugh producer with his impersonation of Snowflake Lincoln Crump, a near jockey, in the final setting, "The Dixie Derby." He kept his audience in a continual roar, and furnished one of the most amusing acts ever seen in Washington in minstrel shows. In the Dixie Derby, Charles Hilliard gave an excellent impersonation of Martha Lane, Washington Brown, a chocolate society queen, and Vaughn Comfort, John King, and William Cawley also scored.

The whole performance is of the best, and is just long enough to be thorough, and without being in the least tiresome.

Board Expected to Uphold Davidson

That the Board of Education will interfere to prevent the carrying out of Superintendent Davidson's order closing thirteen night schools of the city is considered remote, although it is alleged that certain persons will urge the board to veto the action of the superintendent.

Dr. Davidson acted after a report had been submitted to him by W. B. Murch, director of the white night schools, and director Evans, who has supervision of the colored night schools.

Dr. Davidson, discussing this action, said: "The estimate for operating the night schools received a large cut last year, and when I realized that the appropriation would not see us through the year I ordered an investigation. At this season of the year attendance always falls off, and it is not surprising that the few remaining pupils even if sufficient funds were appropriated."

To Press Utilities Bill.

Senator Gallinger intends to press the public utilities bill in the Senate. He has announced that it will be called up for consideration in a short time. The bill is on the calendar as unfinished business and will come up automatically every day, but Senator Gallinger has not pressed it as he has been busy on District appropriation matters.

How Society Woman Wards Off Wrinkles

"Wrinkles are not strangers to me, but when I acquire such disfigurements I know how to lose them in a hurry." A well-known society matron confided this to me. I had wondered how she, with her strenuous social duties and late hours, could so completely ward off the usual marks of care and dissipation.

"I don't wear wrinkles in public, nor those horrid lines beneath the eyes," she continued, "since I've learned what plain, ordinary cosmetics will do. When any of those comes up, automatically I send to the drug store for an ounce of powdered talcum and a half pint of witch hazel. I mix the two, batho my face in the solution, and—there's the whole secret. I've never tried anything that works so miraculously. My chin is inclined to droop; this I treat with I keep in check in the same way."

Emily Dean in Town Talk.

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POSTOFFICE CLERKS PLAN TO ORGANIZE DEPARTMENT BAND

Movement Launched at Annual Banquet Held Last Evening.

A uniformed postoffice band, with full instrumentation, will probably be organized in the near future, as a result of the movement launched and given impetus at the banquet of Washington Branch, No. 15, United States Association of Postoffice Clerks.

The Postoffice Orchestra was very much in evidence at the banquet in the dining hall of the Continental Hotel last night, and enthusiastic support was promised for the suggestion of Postmaster N. A. Merritt, that the men of the office organize a full band among the Postoffice Clerks.

The banquet, an annual affair, was a huge success. Two hundred clerks attended the function, and the list of invited guests included First Assistant Postmaster General Grandfield, Theodore L. Weed, new director of the postal savings system; Postmaster Merritt, John G. Koons, chief of the salaries and allowances division of the department; L. J. Robinson, assistant postmaster; W. H. Haycock, superintendent of delivery; Granville M. Hunt, superintendent of registry; Henry L. Johnson, superintendent money order division; and H. P. Springer, superintendent of mails.

Roe Fulker was special guest and toastmaster. He was presented by George L. Tait, president of the Association, and the fun started.

The Temple Quartet gave several selections, and also the Special Delivery Boys Quartet. The program also included songs by Charles V. McIntosh, and an instrumental duet by Messrs. Furber and Low.

Sigma Chi Banquet To Be Held Tonight

Prominent members of the Sigma Chi fraternity are in Washington today to attend the annual dinner of the fraternity, which will be held this evening at the Chevy Chase Club. Hamilton Douglas, national president of the fraternity; Judge Howard Ferris, and the Rev. Dr. William Radcliffe are among the men scheduled to respond to toasts.

Secretary of the Interior Walter Fisher will be one of the diners this evening. Several hundred men, many from out of town, will attend the banquet.

BEWARE Young Man

It's the Little Dandruff Germs That Are Causing Your Hair to Thin Out.

Parisian Sage Stops Falling Hair.

The clever young man of today doesn't take any chances on losing his hair. A man who is balding at 30 looks like 45, and is placed at a disadvantage when seeking employment.

If you have dandruff it means down near the roots of your hair an army of dandruff germs are attacking the hair root and destroying its vitality.

Then hair falls out; grows thin; and baldness results. Young man, put your faith in PARISIAN SAGE. It will stop falling hair, kill dandruff germs, abolish dandruff and itching scalp, or money back.

PARISIAN SAGE is only 50 cents a bottle at James O'Donnell's and Henry Evans', and dealers everywhere.



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Public Health Talks Will Begin Today

The first of this week's public health lectures given by the Women's Clinic, is scheduled for 3 o'clock this afternoon, when Dr. Elvora C. Folkmar will talk to the Parents' and Teachers' Association of the Brookland School on "How to Tell the Children the Story of the Origin of Life."

Tomorrow evening Dr. William Reeves will give a talk on "The Rescue of the Drowning," to the Women's Federation class in first aid, at the Public Library. Dr. Lewis H. Taylor talks to the Boy Scouts of the Emory School Friday afternoon on first aid in states of unconsciousness.

THE THIN AND WEAK

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Washington's Birthday this year marks the beginning of Lent; and Lent has long been a popular season at the seashore, particularly at Atlantic City.

The unusually high percentage of sunshine, combined with the southern exposure and the uniform softness of the sea air, makes the Atlantic City boardwalk especially attractive in the early spring. And then there are the great sun parlors in the hotels and on the piers where one may bask in the genial solar rays and listen to the tuneful harmony of orchestra or band.

It is an agreeable retreat from the pressure of social cares, and a delightful change from the chill of winter.

Convenient service to all seashore resorts by the Pennsylvania Railroad.

RAILROADS

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Washington's Birthday this year marks the beginning of Lent; and Lent has long been a popular season at the seashore, particularly at Atlantic City.

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It is an agreeable retreat from the pressure of social cares, and a delightful change from the chill of winter.

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Special Matinee Washington's Birthday
TRIUMPHANT RETURN OF
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